

Revisioning Beckett

Samuel Beckett's
Decadent Turn

S. E. Gontarski

BLOOMSBURY ACADEMIC
NEW YORK • LONDON • OXFORD • NEW DELHI • SYDNEY

CONTENTS

Foreword xi

Acknowledgments xiv

Demonology, Sade-ism, and Samuel Beckett's
Decadent Turn: An Introduction 1

PART ONE A Professional Life 33

1 Samuel Beckett and *Lace Curtain* Irish
Modernisms 35

2 Publishing in America: Sam and Barney 57

3 *Eleutheria*: Samuel Beckett's Suppressed
Bohemian Manifesto 77

PART TWO A Theatrical Life 97

4 Textual Aberrations, Ghost Texts, and
the British *Godot*: A Saga of Censorship 99

5 "nothingness/in words enclose?":
Waiting for Godot 125

6 An End to Endings: Samuel Beckett's
End Game(s) 145

7 Samuel Beckett's Art of Self-collaboration 157

- 8 Beckett's Keyhole Art: Voyeurism,
Schaulust, and the Perversions of Theater 183
- 9 "He wants to know if it hurts!":
The Body as Text in Samuel Beckett's Theater 195

PART THREE A Philosophical Life 209

- 10 Theoretical and Theatrical Intersections:
Samuel Beckett, Herbert Blau, Civil Rights,
and the Politics of *Godot* 211
- 11 Beckett and the Revisioning of Modernism(s):
Molloy 227
- 12 A Sense of Unending: Fictions for the End
of Time 241
- 13 The Death of Style: Samuel Beckett's
Art of Repetition, Pastiche, and Cutups 255

Bibliography 267

Index 281